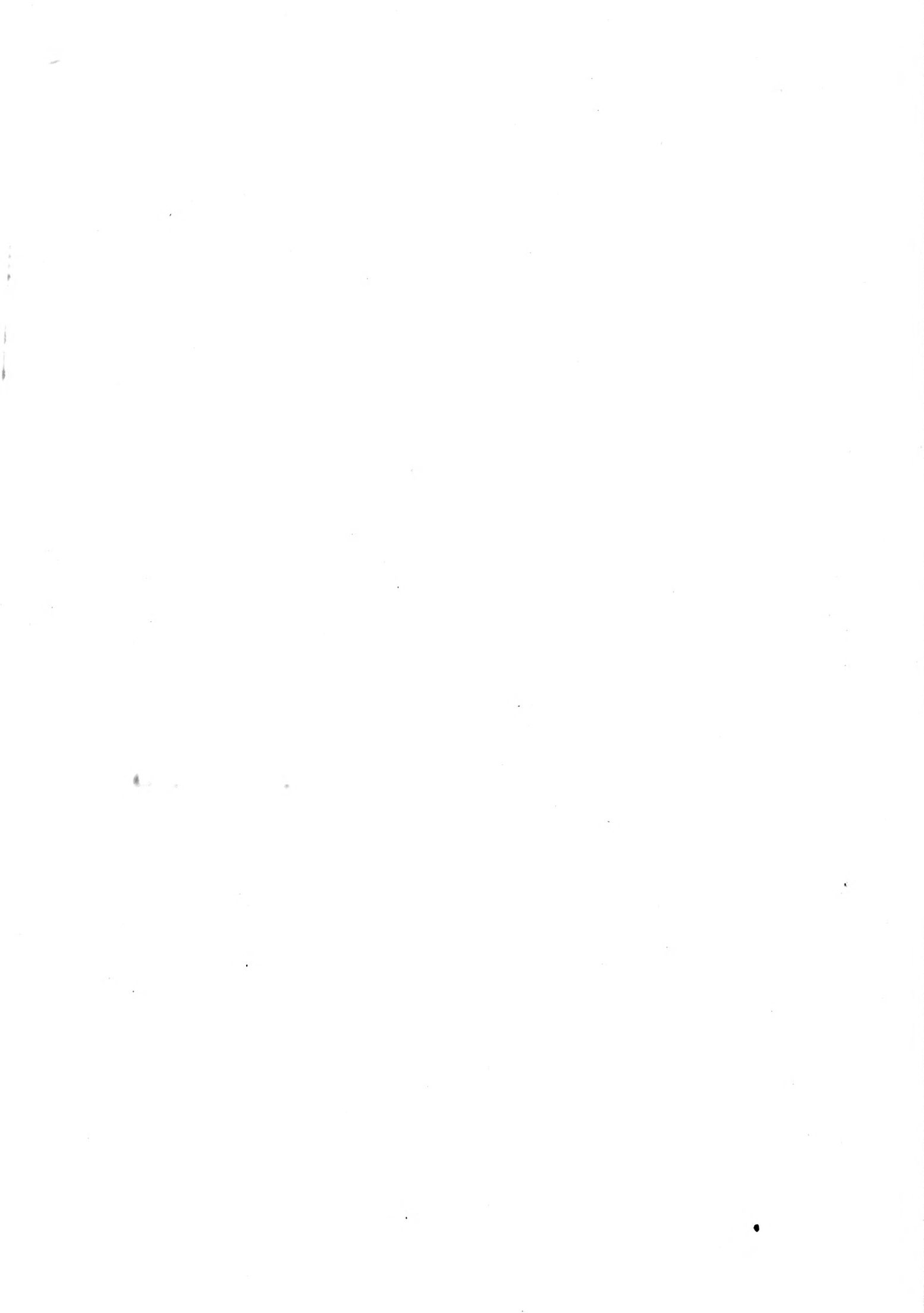


MU 787.7-F

PARAMOUNT METHOD FOR TENOR-BANJO

FODEN



NY PUBLIC LIBRARY THE BRANCH LIBRARIES



3 3333 02202 4760

MU 787.7 FODEN
 PARAMOUNT METHOD FOR TENOR-BANJO
 10.00 + BNG K

MY

**The New York
 Public Library**
 Astor, Lenox and Tilden Foundations

PROPERTY OF C

The Branch Libraries
 THE NEW YORK PUBLIC LIBRARY
 AT LINCOLN CENTER
 111 Amsterdam Avenue
 New York, N.Y. 10023

MY

BOOKS MAY BE RETURNED TO ANY BRANCH
 OF THE NEW YORK PUBLIC LIBRARY
 ALL RECORDINGS MUST BE RETURNED
 TO BRANCH FROM WHICH BORROWED
 NO RENEWALS ARE ALLOWED
 FINES FOR OVERDUE MATERIAL PER
 CALENDAR DAY:
 Adult books 10¢ Juvenile books 5¢
 Recordings 10¢

Form #0709



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

<http://www.archive.org/details/paramountmethodf00fode>



PARAMOUNT Method

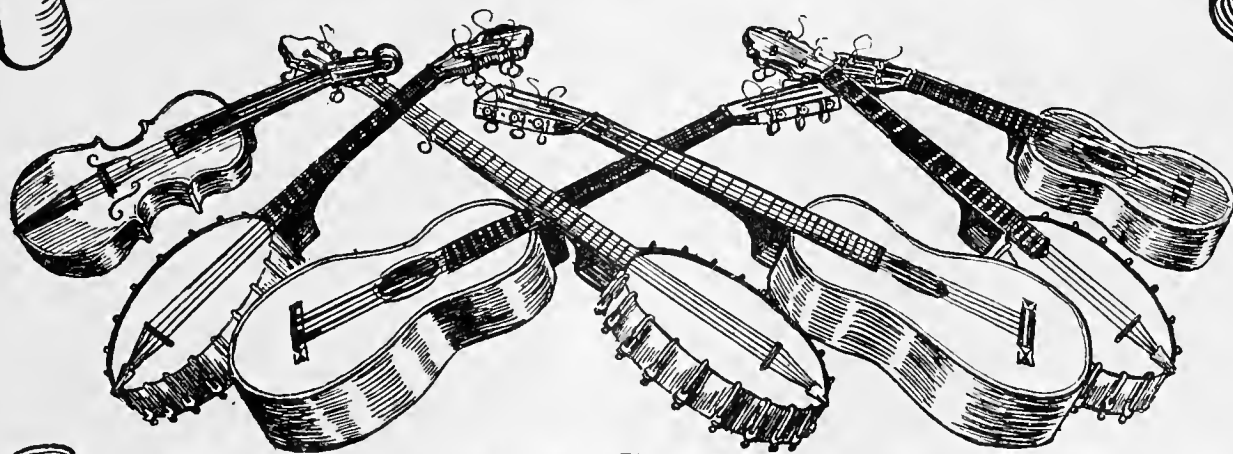
for

PROPERTY OF CITY OF NEW YORK

TENOR-BANJO

BY

WM. FODEN



WM J. SMITH MUSIC CO.
NEW YORK
PUBLISHERS

R. Emmett
Owen



MU 787.7-F

S 402722

3702 4760

Rudiments of Music

THE NEW YORK PUBLIC LIBRARY
GENERAL LIBRARY OF THE PERFORMING ARTS
111 AMSTERDAM AVE. NEW YORK 10023, N.Y.

Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

The Staff and Notes



Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

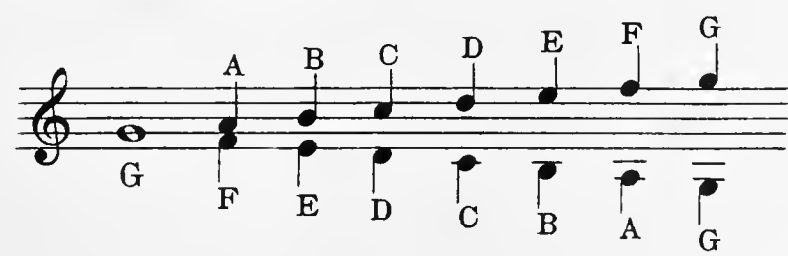
Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

Treble Clef

The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters

The Different Notes and Rests



Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot.

A second dot adds half the value of the first dot. Rests indicate silence.

Dotted Notes and Rests and their equivalents

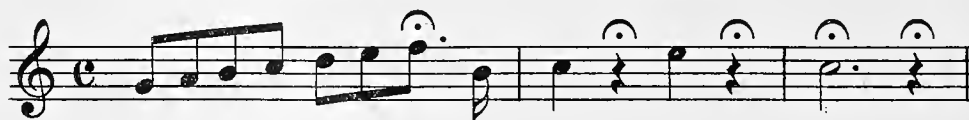


The Tie —, placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

The Pause or Hold

Made thus \odot , when placed over notes or rests, denote that they are to be held beyond their regular time.

Examples of the Pause



Bars — Measure

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

Example



INSTRUC

Table of the Relative Time Value of Notes

Two Half	
or	
Four Quarters	
or	
Eight Eighths	
or	
16 Sixteenths	
or	
32 Thirty-seconds	
or	
64 Sixty-fourths	

Chromatic Signs

These are the Sharp (\sharp), Flat (\flat), Natural (\natural), Double Sharp (\times), and Double Flat ($\flat\flat$).

A Sharp *raises* the pitch of a note a half step. A Flat *lowers* the pitch of a note a half step.

A Natural cancels the effect of a previous sharp or flat.

A half step is from one fret to the next.

Sharps or Flats placed at the beginning of the staff, immediately after the clef is called the signature and affects the pitch of all notes of the same name throughout a piece of music, unless temporarily changed by a different sign.

Accidentals

When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name, in the same measure, unless contradicted by a different accidental, in which case, the effect of the first accidental ceases.

The effect of accidentals do not extend beyond the measure in which they occur.

Examples of Accidentals



Double sharps and flats are used as accidentals only. A double sharp (\times), raises the pitch of a note a whole step. A double flat ($\flat\flat$) lowers the pitch of a note a whole step. When a double sharp is placed before a note that is already sharp, it raises its pitch another half step. A double flat placed before a note that is already flat, lowers its pitch another half step.

Examples of Double Sharps and Flat Rests



A note that is double sharp or flat is restored to a single sharp or flat by writing a natural and a sharp, or a flat, as required, before the note. To entirely cancel a double sharp or flat, a double natural (nn) is placed before the note.

Examples



Time

Time is the division of the different notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece of music, by figures or signs to indicate the quantity in each measure; as in the following examples.

Examples



INSTRUCTION FOR THE TENOR BANJO

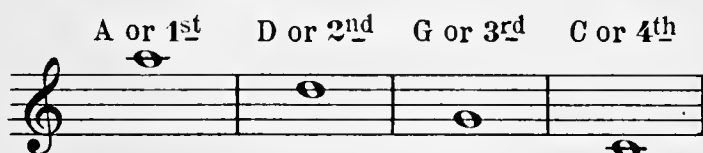
The Strings

The Tenor Banjo is strung with four strings; the first and second of which are of plain wire, and the third and fourth of wire covered with thin *spun* wire. Their names, beginning with the finest, are A, D, G and C. These are termed the open notes, and in pitch, the lowest of each

string; but by pressing the strings with the fingers of the left hand, close to the metal bars, called the frets, the pitch may be raised.

The following illustration shows the position of the open notes or strings, in their connection with the staff.

The Open Notes or Strings



Methods of Tuning

All notes of the Tenor Banjo are written one octave or eight notes higher than their true pitch, and consequently sound one octave lower when played. In tuning from a Piano, sound the notes one octave lower than in the above illustration for the open strings, and tune each string in unison with its corresponding note; or tune the C or 4th string to a C pitch pipe; then press the C string at the 7th fret, to which tune the G string in unison; next press the G at the 7th fret, to which tune the D string in unison; next press the D at the 7th fret, to which tune the A string in unison. Any one of the strings of the Tenor Banjo may be tuned to the corresponding note of another instrument, and the other strings tuned according to the above method. Tuning by the open strings may be attempted as soon as their sounds can be distinguished. It may here be observed that the tuning and pitch of the Tenor Banjo is identical with that of the Tenor Mandola, and music written for either instrument, is interchangeable, so far as the compass will permit. Also, the tuning or pitch of the strings of the Tenor Banjo, are the same as the Viola in the Violin Orchestra; but the manner of manipulation, the style of writing and the clef used, is vastly different.

Holding the Banjo

The Banjo is played in a sitting position with the lower part of the rim placed on the right thigh and the upper part of the lower edge resting lightly against the body of the player; and held in place by the right forearm resting on the upper edge, a short distance from the tailpiece. The wrist is raised and the hand held over the strings about two inches in front of the bridge.

Position of the Left Hand

On the position of the left hand depends the ease and agility of the fingering. To attain this, place the banjo in the position described for holding it. Rest the ball of the thumb against the middle of the neck; curve the wrist outward, with the fingers extended above the finger-board, ready to press the strings firmly, close to the frets. The left thumb as the movable pivot of the left hand fingering, is always kept on the neck of the instrument; regardless of the movement of the hand or the position of the fingers on the finger-board.

The Pick or Plectrum

The strings of the Tenor Banjo are set in vibration by striking them with a pick or plectrum; the same as used in playing the Mandolin. It is held between the thumb and first finger of the right hand; the flat surface placed lengthwise against the finger, with the thumb gently pressing it and extending horizontally, a little beyond the finger and the pick. The thumb must be flexible, and so placed on the pick, that it may be able to exert full control over the pressure; for on the pressure of the thumb, will depend the force and tonal quality of the instrument. In striking the strings, the pick touches them with the point and never with the side or edge. Whether or not the little finger should rest on the head of the instrument, has been a mooted question; but it is now generally agreed that if it touches it lightly, and moves with the motion of the hand, and *does not* remain stationary, it is allowable; especially when playing on the first and second strings. The other fingers of the right hand are slightly curved and loosely held under the palm.

Plectrum Strokes

There are only two plectrum strokes—down and up; but these two strokes are capable of many variations in their order of following each other. In playing single down strokes, the hand is held at an angle so that the plectrum after striking may fall against the next string. With single up strokes, the hand is held at the same angle as the preceding, but after striking, the plectrum *does not* touch or rest against the next string, as with the down stroke. The chief exception to this is when playing inverted arpeggios; then, the hand is turned so that the plectrum can slide from one string to another without being raised. When tremoloing single notes the plectrum touches only the strings on which they occur. The explanation of the tremolo will be found on another page.

Signs

Left Hand

The signs used to indicate the fingering are the common Arabic figures.

- 0 – for an open string.
- 1 – for the first finger.
- 2 – for the second finger.
- 3 – for the third finger.
- 4 – for the fourth or little finger.

Right Hand


The signs given in this Method are the ones commonly used for all plectral instruments.

▢ or Λ, indicates the down stroke of the plectrum.

∨ or ▣, indicates the up stroke of the plectrum.

▢—▢ or ▢⤿, indicates that the plectrum is to glide from one string to another without being raised.


Miscellaneous


() The slur or legato mark written over or under the notes, indicates the tremolo.

(•), A single dot over or under the notes, indicate that they are to be played with down strokes, in a short or detached manner.

① ② ③ ④, A figure in a circle indicates the number of the string on which a note is to be made.

Bar or Barre, means that a finger presses two or more strings at the same time.

() A wavy line before a chord, indicates that it is to be arpeggiated; that is, the notes are played quickly one after another; either down or up, according to requirements.

() An oblique line between two notes indicates that a finger is to shift or glide smoothly from the first to the second.

L.H. pizz. "Left hand pizzicato," Sounding the notes by the left-hand fingers pulling on the strings, without the aid of the plectrum.

The following exercises are for the purpose of learning the open notes or strings, and as lessons in $\frac{4}{4}$ or common time; and counted four beats to a measure, one for each quarter note or its equivalent. Down stroke (\sqcap), Up stroke (\vee).

Whole Notes

All Down Strokes

1

Count 1 2 3 4

0 C G D A

Half Notes

All Down Strokes

2

Count 1 2 3 4

Quarter Notes

Down and Up Strokes

3

Count 1 2 3 4

Eighth Notes

Down and Up Strokes

4

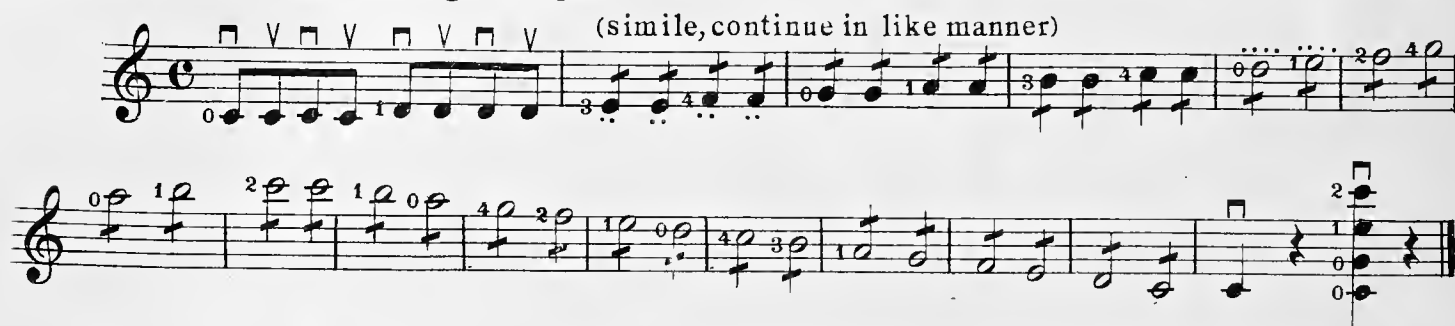
Count 1 & 2 & 3 & 4 &

Down and up Strokes Throughout



Abbreviations

To abbreviate in music, is to represent the notes by signs, thereby saving space and the labor of writing. A single stroke placed through the stems of quarter and half notes, indicate that they are to be played as eighth notes; viz: two for each quarter and four for each half note: as in the following example.



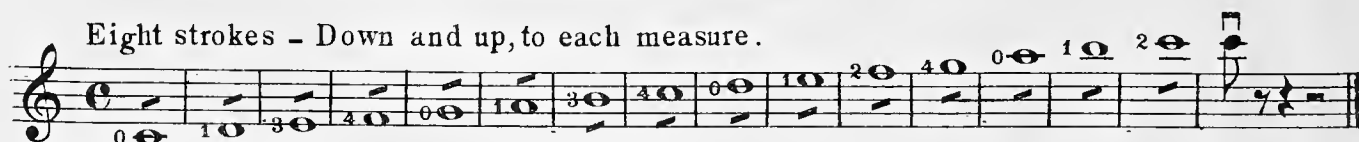
Two strokes placed through quarter and half notes, indicate that they are to be played as sixteenth notes: as in the following example.



To abbreviate whole notes, the strokes or dashes are placed above, or below them: as in the following examples.

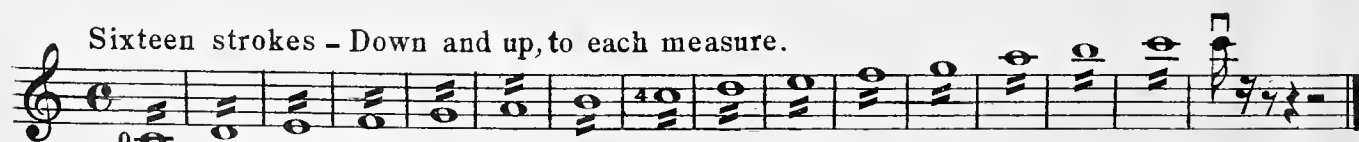
Eighth Notes

Eight strokes - Down and up, to each measure.



Sixteenth Notes

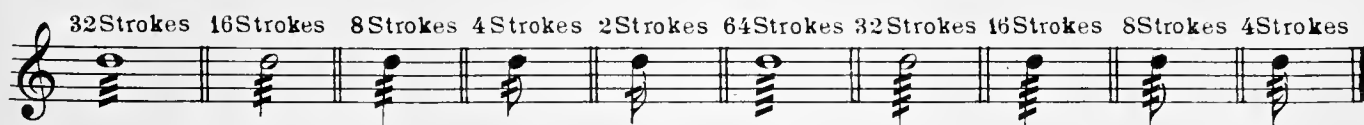
Sixteen strokes - Down and up, to each measure.



Tremolo

By Tremolo is meant a more or less rapid repetition of the same note or chord, and is executed on the Tenor Banjo by striking the strings alternately, down and up, with the extreme end of the pick; using a loose wrist motion. It may be indicated by abbreviations similar to those shown in the preceding lessons, or by the slur or legato mark (—), placed over or under a series of notes. The number of notes or strokes to be played are not counted, but accuracy in the timing of the notes while tremoloing, must be carefully observed, and if properly done, the strokes will take care of them selves; for example: If a whole note is tremoloed in 32nd or 64th notes, it is perfectly plain that 32 or 64 strokes will be required, accordingly. This being true, it is a simple matter to determine the number of strokes required for any part of that note; "such as the half, quarter, eighth or sixteenth": as in the following examples.

Examples of Various Kinds of Notes, Abbreviated in 32nd and 64th Notes



It must not be inferred from the above, that a rigid adherence to a certain number of strokes is always necessary or even desirable; for in many instances they must be modified to suit particular passages; and in this, experience will guide the performer.

In the following melodies, the tremolo is indicated by the slur mark. Begin by playing each measure in 8th notes; then in 16th notes; and as proficiency is attained, in 32nd and 64th notes. Tied notes are tremoloed for the time value of all thus connected.

1 *Andante*
Slowly
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2 *Andante*
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3 *Andante*

The small notes in several measures of number four, are played with single down stroke, simultaneously with the tremoloed notes of the melody.

Andante

4

Two four time ($\frac{2}{4}$), is counted two beats to a measure one for each quarter note or its equivalent.

Andante

5

Andante

6

Etudes - Studies

All Etudes are to be practiced slowly at first, increasing the tempo, or speed as proficiency is attained. Carefully observe the various strokes placed at the beginning, or at different points of a composition.

Etude

The first Etude consists of five staves of music. The first staff begins with a treble clef and a common time signature (C). Above the first staff, there are six groups of strokes: a square, a 'V', a square, a 'V', a square, and a 'V'. The music is written in a single melodic line, with various fingerings (0, 1, 2, 3, 4) and strokes (accents) indicated above the notes. The piece concludes with a double bar line.

Etude

The second Etude consists of five staves of music. The first staff begins with a treble clef and a common time signature (C). Above the first staff, there are six groups of strokes: a square, a 'V', a square, a 'V', a square, and a 'V'. The music is written in a single melodic line, with various fingerings (0, 1, 2, 3, 4) and strokes (accents) indicated above the notes. The piece concludes with a double bar line.

Triplets

A Triplet is a group of three notes played and counted in the time of two notes of the same value; or one of the next greater value. They are distinguished from other groups by having the figure (3) placed above or below them. Various strokes are used in their execution. The following examples show some of these strokes.

Etude

Strokes { $\square \vee \square \vee \square \vee$
 $\square \vee \square \vee \square \vee$
 $\square \square \square$

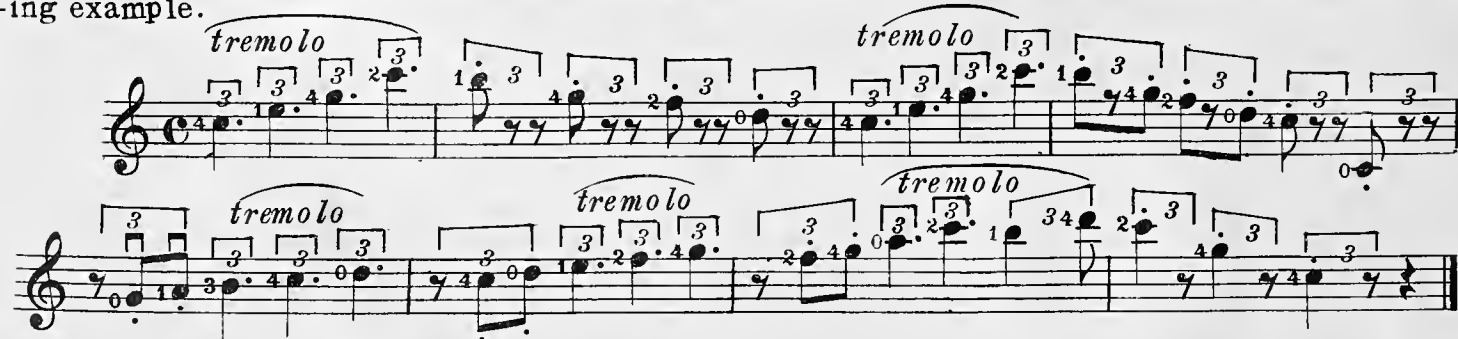


In the following example strike alternately down and up, excepting when ascending to another string. With the descending portion, strike strictly down and up.

Etude



Triplets may also be represented by a single note, or notes and rests: as in the following example.



Melody

Moderato



Melody

Moderato



Three four ($\frac{3}{4}$), is counted three beats to a measure, one for each quarter note or its equivalent.

Melody

Andante



Chromatic Scale

A Chromatic Scale consists entirely of semitones or half steps, as from one fret to the next on the banjo Sharps (#) raise, and Flats (b) lower, each a half step, any note they are placed before. The fingering as here given is only one of several.

Scale with Sharps ascending and Flats descending

C or 4th String G or 3rd String

D or 2nd String A or 1st String

D or 2nd String G or 3rd String C or 4th String

Melody

Introducing Triplets, Sharps, Flats and Naturals

Moderato

Sparkling Dew Waltz

Tremolo half notes

The musical score for "Sparkling Dew Waltz" is written for a tenor banjo in 3/4 time. It consists of ten staves of music. The notation includes various fretting and fingering instructions, such as "6th Fret" and "Fine". The music features a mix of eighth and sixteenth notes, often beamed together, and includes a section marked "D.C. al Fine" at the end. The score is written in a single system, with each staff representing a line of music. The key signature is one flat (B-flat), and the time signature is 3/4. The music is characterized by its light, waltzy feel, with a focus on rhythmic patterns and melodic lines.

Sharps - Flats - Signature

Thus far, only the key of C Major has been considered. Leaving the key C, the progression must be to either sharp or flat keys; and in order to preserve the same form and keep the intervals or distance from one note to another, precisely as they are in the key of C, certain notes in each new scale must be made sharp or flat; as for example: if a scale begins on G, all F's must be sharp; if on D, all F's and C's must be sharp; if on F, all B's must be flat; if on B \flat , all B's and E's must be flat; and so on. The sharps or flats placed at the beginning of a piece of music is called the signature. The following table shows the signature and names of all the Major keys.

Sharp Keys

Names - C G D A E B F \sharp C \sharp

no signature. F sharp. F and C sharp. F, C, and G sharp. F, C, G, and D sharp. F, C, G, D, and A sharp. F, C, G, D, A, and E sharp. F, C, G, D, A, E, and B sharp.

Flat Keys

Names - F B \flat E \flat A \flat D \flat G \flat C \flat

B \flat flat. B and E flat. B, E, and A flat. B, E, A, and D flat. B, E, A, D, and G flat. B, E, A, D, G, and C flat. B, E, A, D, G, C, and F flat.

Scale of G Major

To execute the three highest notes of the scale of G Major as here given, the left hand is shifted forward so that the first finger is placed on E, at the 7th fret, the third finger on F \sharp , at the 9th fret, and the 4th finger on G, at the 10th fret; as marked by the figures placed below these notes

Strokes { Tremolo
3rd \square V \square V
2nd \square \square \square \square
1st \square \square \square \square

Fret 4 shift 7 9 10 shift 9 7 5

To shift, is to move the left hand from one position to another on the finger-board; as shown in the two following examples.

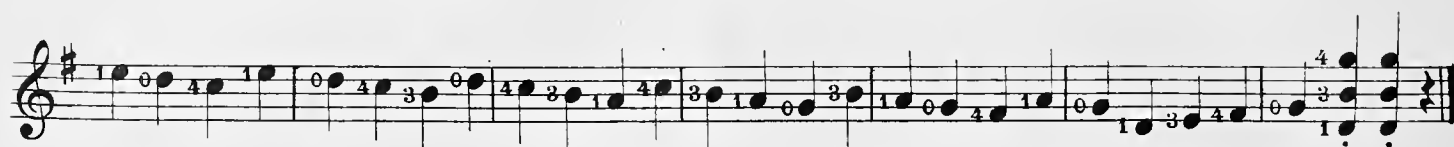
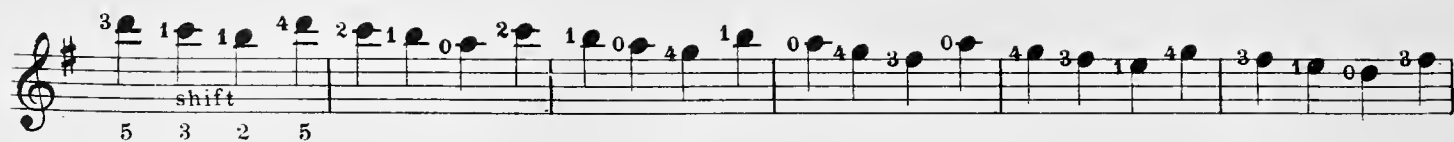
Strokes { Tremolo
3rd \square V \square V
2nd \square \square \square \square
1st \square \square \square \square

Etude

1

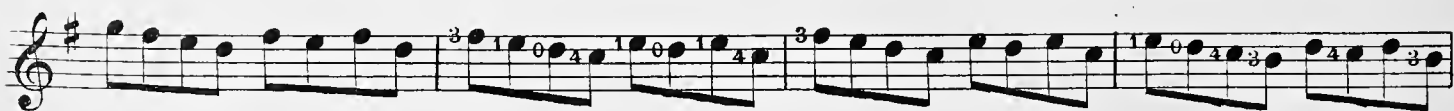
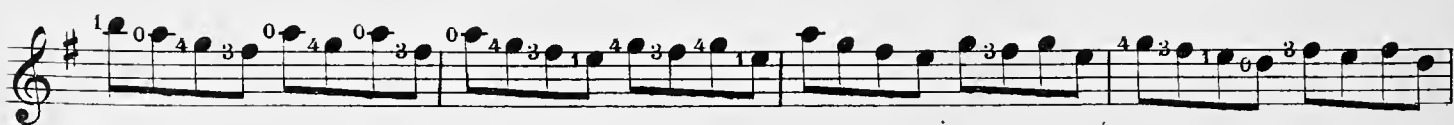
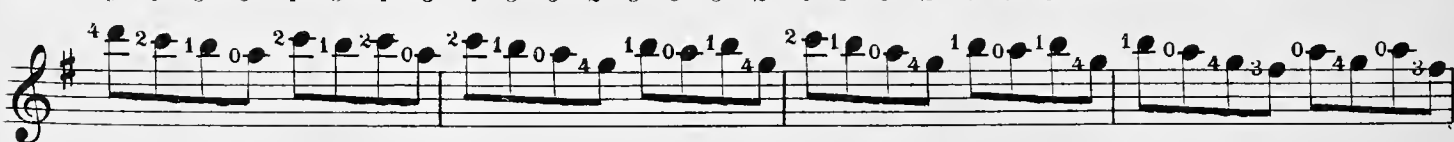
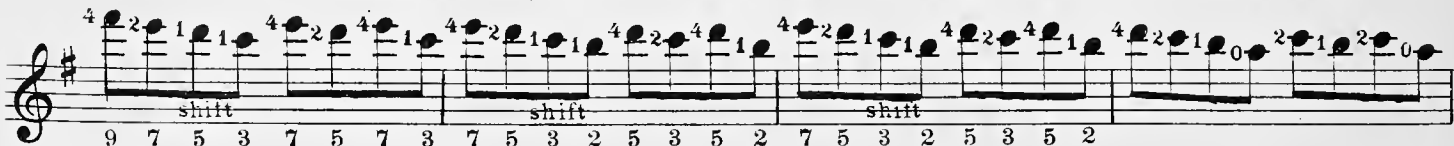
shift shift shift shift shift

7 7 9 5 7 9 10 5 9 7 5 3 7



Etude

Strokes { Tremolo



Waltz Movement

Tremolo

Niagara Polka

Chords in G Major



Chord Exercise



Broken Chords



Broken Chords



The following examples show some of the different combinations of the notes and the usual manner of striking them. These strokes, and their exceptions, will be more fully exemplified, in melodies and pieces, as we proceed. Repeat each measure four times.



Ivanhoe March

INTRO.

Shadow Dance

Moderato

7

Fret 6

6

7

7

6

10

rit.

a tempo

glide pick

glide pick

6

Scale of F Major Signature B^b

25



Etude



Three eighth time ($\frac{3}{8}$), has three counts to a measure, one for each eighth note or its equivalent.

Peasants' Dance

Allegretto



{Allegro
{Quickly

Count - 1

Fine

D.C.al Fine

[illegible]

Broken Chords

1

Broken Chords

2

Memories

(Reverie)

{Adagio
{Very Slowly

Count-1 2 3 4 5 6

rit. molto

D.C. al Fine

Minor Scales

Every Major key has a relative Minor, bearing the same signature, and situated a Minor third (three frets on a Banjo), from each other. There are two forms of the Minor Mode; termed Melodic and Harmonic. The Melodic is so called, because it is best adapted to, and most used for Melodies or Tunes; while the Harmonic is more suitable for harmony or chord construction. The Melodic form has the sixth and seventh degrees raised - accidentally, each a half step in ascending; while in descending, these accidentals are canceled and conform to the signature. The Harmonic form has the seventh degree raised - accidentally, both in ascending and descending. In the following table, the Major keys are represented by white notes, and the Minor by black notes. The Minor scales in this work are in the Melodic form, excepting A Minor, which includes the Harmonic; and is given as a Model of that form of the Minor.

Table of Major and Minor Keys

The table displays three rows of musical notation on a five-line staff, representing scales for different keys. The first row shows the Major scale for C (white notes) and the Minor scale for A (black notes). The second row shows the Major scale for F (white notes with one flat) and the Minor scale for D (black notes with two flats). The third row shows the Major scale for A (white notes with three sharps) and the Minor scale for G (black notes with two sharps). The notes are grouped in pairs, showing the relationship between the major and minor keys.

Scale of A Minor

Relative of C Major

Melodic Form

The diagram shows the A Minor Melodic Form scale on a five-line staff. The scale is written in treble clef with a key signature of one flat (Bb). The notes are: A (open), Bb (1st fret), C (2nd fret), D (3rd fret), E (4th fret), F# (5th fret), G# (6th fret), and A (7th fret). The scale is played in two directions: ascending and descending. The ascending scale is marked with a 'Tremolo' bracket over the first four notes. The descending scale is marked with a 'Tremolo' bracket over the last four notes. Fret numbers are indicated below the staff: 4th, 6th, 7th, 9th, 11th for the ascending scale and 12th, 10th, 8th, 7th, 5th, 3rd for the descending scale.

Scale of A Minor

Harmonic Form

The diagram shows the A Minor Harmonic Form scale on a five-line staff. The scale is written in treble clef with a key signature of one flat (Bb). The notes are: A (open), Bb (1st fret), C (2nd fret), D (3rd fret), E (4th fret), F# (5th fret), G# (6th fret), and A (7th fret). The scale is played in two directions: ascending and descending. The ascending scale is marked with a 'Tremolo' bracket over the first four notes. The descending scale is marked with a 'Tremolo' bracket over the last four notes. Fret numbers are indicated below the staff: 3rd, 6th, 7, 8, 11 for the ascending scale and 12, 11, 8, 7, 6, 3 for the descending scale. A circled '2' is placed below the 6th fret on the descending scale.

Etude

Etude

Fret 6

Etude

Etude

Minor Jig

Lively

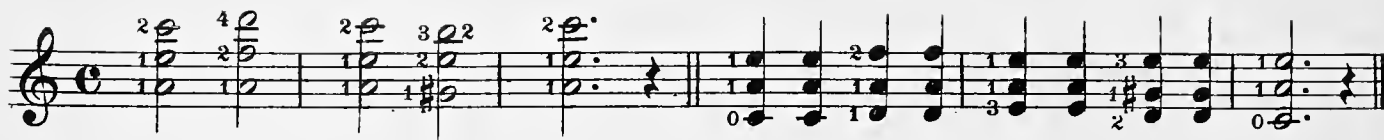
Minor Jig

Lively

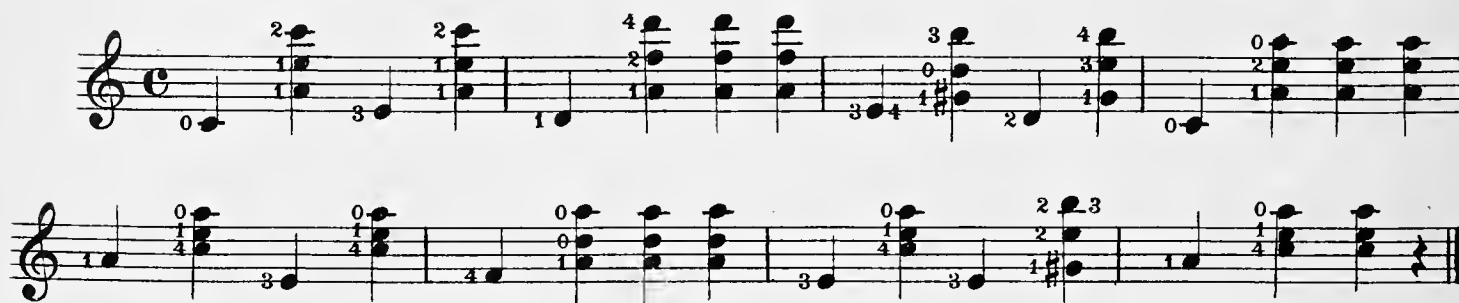
Fine

D.C. al Fine

Chords in A Minor



Chord Exercise



Broken Chords



Broken Chords



Oriental Mazurka

A Minor
□ V □ V □

6th
②
6th
6th
Fine

Key of C

6th

6th

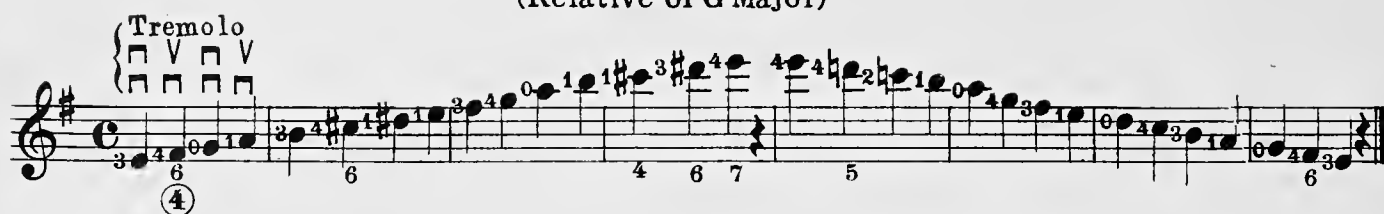
6th

6th
6th
1st
2nd
1st

*D.C. al Fine
then Trio*

*D.S. Trio to
then D.C. al Fine*

Scale of E Minor (Relative of G Major)



Etude

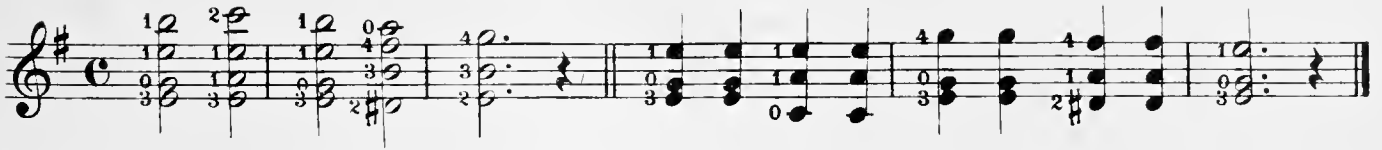


Etude

Allegretto



Chords in E Minor (Relative of G Major)



Chord Exercise



Broken Chords



Broken Chords



Harlequin

Allegro

E Minor

The musical score for "Harlequin" consists of six staves of music. The first staff is in E Minor, 6/8 time, with a key signature of one sharp (F#). It begins with a treble clef and a 6/8 time signature. The music features various fingerings (1, 2, 3, 4, 7) and a 'V' marking. The second staff continues the melody, with a 'Fine' marking at the end. The third staff is in G Major, with a key signature of two sharps (F#, C#). The fourth staff continues the melody. The fifth staff is in C Major, with a key signature of no sharps or flats. The sixth staff concludes the piece with a 'D.C. al Fine' marking.

Dinah's Song

Moderato

E Minor

The musical score for "Dinah's Song" consists of four staves of music. The first staff is in E Minor, 3/4 time, with a key signature of one sharp (F#). It begins with a treble clef and a 3/4 time signature. The music features various fingerings (1, 2, 3, 4, 7) and a 'V' marking. The second staff continues the melody, with a 'Fine' marking at the end. The third staff is in G Major, with a key signature of two sharps (F#, C#). The fourth staff concludes the piece with a 'D.S. al Fine' marking.

Darkies Frolic

Moderato

E Minor

6

G Major

E Minor

7

6

C Major

A Minor

C Major

E Minor

6

f

W. J. S. Music Co.

Chords in D Minor



Chord Exercise



Broken Chords






Broken Chords



Accent - Syncopation

In music, accent is the force given to certain notes, and marks their position in the measure. The natural accent, is the periodical, regular recurrence of the accent, and falls of itself without special effort. The expressive accent is used to give more or less stress, on other then the regular accented portions of a measure. The natural accent is never marked, except for the purpose of illustration; but the expressive, invariably by the sign > or ^ . In the following examples, it will be observed, that in $\frac{2}{4}$ time, only the first note is accented. In $\frac{3}{4}$ time, the first and second; the first on one, and a weak accent on two, marked (v). In $\frac{4}{4}$ time, the first and third notes are the accented ones.

Examples

Two four time $\frac{2}{4}$,  — Three four time $\frac{3}{4}$,  — Four four time $\frac{4}{4}$, 

Syncopation

Syncopation is a displacement of the natural accent, by causing it to fall on a part or member of a measure, that regularly is unaccented; and continuing it into the next accented pulse or beat. It is caused by notes of lesser value being placed before notes of greater value; and by tied and dotted notes, beginning on an unaccented pulse.

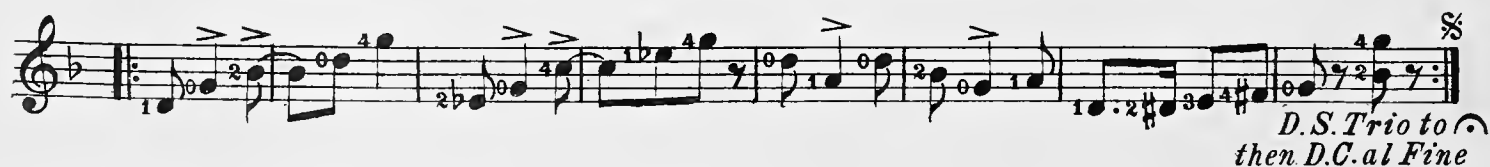
Examples



Virginia Capers

(Syncopation)

Moderato
D Minor



Columbine Waltz

D Minor

The musical score for "Columbine Waltz" is written for ten staves of music. The key signatures and time signature are as follows:

- Staff 1: D Minor, 3/4 time. The melody begins with a half note D4, followed by a quarter note E4, and a half note F4. The bass line consists of a half note D4.
- Staff 2: F Major, 3/4 time. The melody begins with a half note F4, followed by a quarter note G4, and a half note A4. The bass line consists of a half note F4.
- Staff 3: C Major, 3/4 time. The melody begins with a half note C5, followed by a quarter note D5, and a half note E5. The bass line consists of a half note C5.
- Staff 4: F Major, 3/4 time. The melody begins with a half note F4, followed by a quarter note G4, and a half note A4. The bass line consists of a half note F4.
- Staff 5: D Minor, 3/4 time. The melody begins with a half note D4, followed by a quarter note E4, and a half note F4. The bass line consists of a half note D4.
- Staff 6: F Major, 3/4 time. The melody begins with a half note F4, followed by a quarter note G4, and a half note A4. The bass line consists of a half note F4.
- Staff 7: D Minor, 3/4 time. The melody begins with a half note D4, followed by a quarter note E4, and a half note F4. The bass line consists of a half note D4.
- Staff 8: F Major, 3/4 time. The melody begins with a half note F4, followed by a quarter note G4, and a half note A4. The bass line consists of a half note F4.
- Staff 9: D Minor, 3/4 time. The melody begins with a half note D4, followed by a quarter note E4, and a half note F4. The bass line consists of a half note D4.
- Staff 10: F Major, 3/4 time. The melody begins with a half note F4, followed by a quarter note G4, and a half note A4. The bass line consists of a half note F4.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and fingerings. The music is written in a standard notation style with a focus on melody and bass line.

Etude in Thirds

Etude

The Yodlers Song

W J.S. Music Co.,

Chords in D Major



Chord Exercise



Broken Chords



Broken Chords



Grace Notes

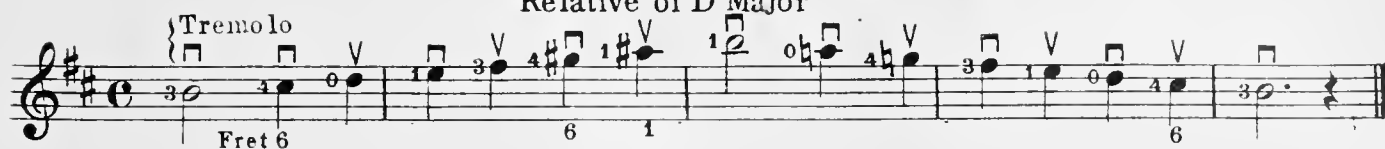
A grace or small note written before a principal note has no time value of its own, but takes it from the principal, thus depriving that note of a portion of its duration. It is executed on the Banjo in three ways; 1st: by striking both the grace and principal notes. 2nd: by slurring; that is, in ascending, only the grace note is struck and the principal note vibrated by a finger of the left hand falling on it with force; and in descending, both notes are fingered at once and after striking the grace note, the principal note is sounded by drawing the finger quickly off the string. 3rd: When the time length of the principal note permits, it is to be tremoloed immediately after striking the grace note. The slur mark is used only, to show the connection of the grace, to its principal note.

Examples

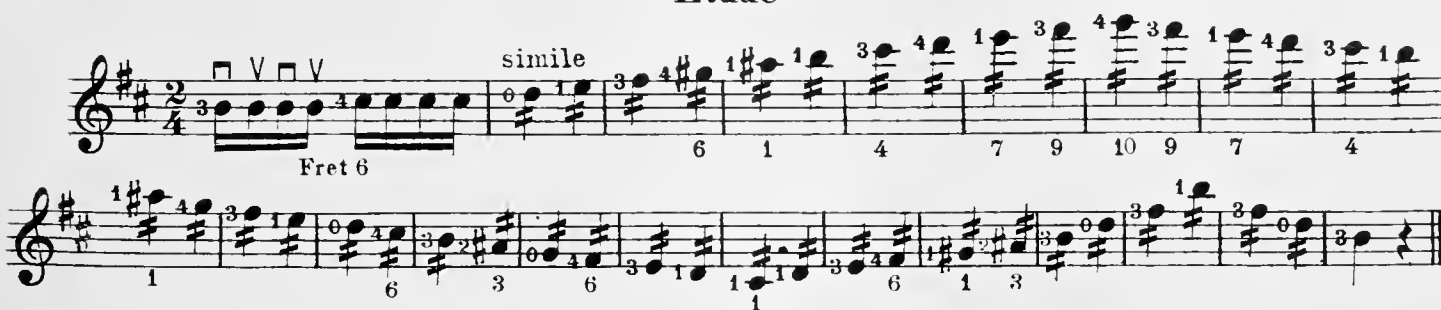
Review Polka

Scale of B Minor

Relative of D Major



Etude



Chords in B Minor



Chord Exercise



Broken Chords



Aria

Lento



Scale of B \flat Major

Signature B \flat and E \flat



Etude



Chords in B \flat Major



Chord Exercise



Broken Chords



Double Grace Notes

Double grace notes are executed on the Banjo by striking the grace notes and the principal note one after another; or by striking the first grace note only, and vibrating the second and the principal note, by the action of the left hand fingers alone. In ascending, the fingers fall heavily on the strings in succession; and in descending, the notes are first prepared by placing the left hand fingers on the strings, and after striking the first note, the fingers are drawn aside in succession, to sound the others. Observe the marking above and below the notes. The slur shows the connection of the grace notes to their principal note.

Examples

written effect

Blue Bell Waltz

Key of Bb

Fine

D.C. al Fine

TRIO

slur

slur

D.C. al Fine

Scale of G Minor

Relative B \flat Major



Etude

Allegro

Chords in G Minor

Chord Exercise

Broken Chords

March Of The Guards

Moderato

G Minor 4/4

Bb Major

G Major

TRIO

Scale of A Major

Signature F# C# and G#

Tremolo

F# G# A

Fret 6

3 2 2 3

Etude

V

Fret 6

3 2 2 3

Chords in A Major

Fret 6

3 2 2 3

Chord Exercise

Fret 6

3 2 2 3

Broken Chords

Fret 6

3 2 2 3

Scale of F# Minor

Relative of A Major



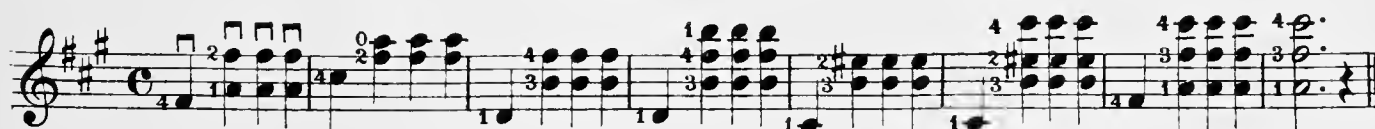
Etude



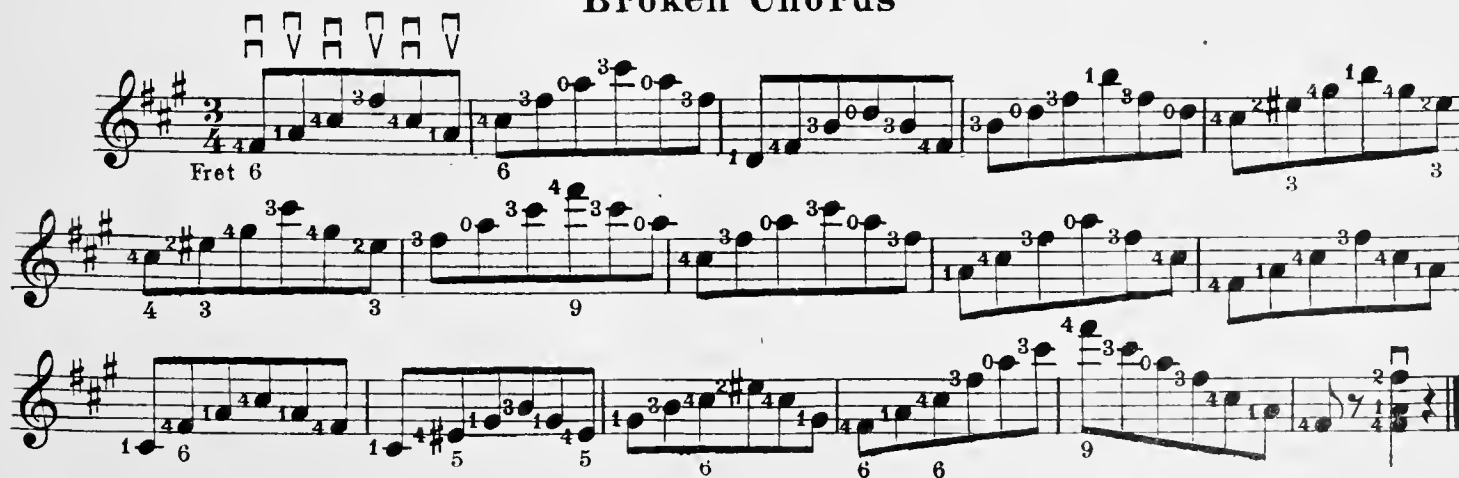
Chords in F# Minor



Chord Exercise



Broken Chords



In Clover Time

Tempo di Schottische

First system of musical notation. It consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music with various fret numbers (6, 6, 6, 5, 6) and fingerings (3, 0, 1, 4, 3, 1, 4, 0, 1, 4, 3, 1, 4). The second and third staves continue the melody with similar fret and fingering indications.

Second system of musical notation. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music with various fret numbers (4, 6, 3, 4, 5, 6, 6, 5, 6, 6, 6, 7, 4) and fingerings (2, 3, 1, 2, 3, 4, 3, 4, 0, 4, 2, 7, 4). The second staff continues the melody with similar fret and fingering indications.

Third system of musical notation. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music with various fret numbers (4, 6, 3, 4, 5, 6, 6, 5, 6, 6, 6, 7, 4) and fingerings (2, 3, 1, 2, 3, 4, 3, 4, 0, 4, 2, 7, 4). The second staff continues the melody with similar fret and fingering indications.

Fourth system of musical notation. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music with various fret numbers (4, 6, 3, 4, 5, 6, 6, 5, 6, 6, 6, 7, 4) and fingerings (2, 3, 1, 2, 3, 4, 3, 4, 0, 4, 2, 7, 4). The second staff continues the melody with similar fret and fingering indications.

Fifth system of musical notation. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music with various fret numbers (4, 6, 3, 4, 5, 6, 6, 5, 6, 6, 6, 7, 4) and fingerings (2, 3, 1, 2, 3, 4, 3, 4, 0, 4, 2, 7, 4). The second staff continues the melody with similar fret and fingering indications.

Sixth system of musical notation. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music with various fret numbers (4, 6, 3, 4, 5, 6, 6, 5, 6, 6, 6, 7, 4) and fingerings (2, 3, 1, 2, 3, 4, 3, 4, 0, 4, 2, 7, 4). The second staff continues the melody with similar fret and fingering indications.

Seventh system of musical notation. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains several measures of music with various fret numbers (4, 6, 3, 4, 5, 6, 6, 5, 6, 6, 6, 7, 4) and fingerings (2, 3, 1, 2, 3, 4, 3, 4, 0, 4, 2, 7, 4). The second staff continues the melody with similar fret and fingering indications.

Scale of Eb Major

Signature B \flat E \flat and A \flat

The musical notation for the guitar solo is written on a single staff in G major (one sharp). It begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. Fingering numbers (1-4) are placed above the notes. A 'Tremolo' section is indicated at the beginning with four square symbols. A fretboard diagram is shown below the staff, with fret numbers 1, 3, 5, 6, and 6 marked. A circled '2' with a dashed line indicates a second ending or a specific fretting technique.

Etude

The musical score for 'The Rose Tree' is presented in four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The melody is written on the first staff, with fingerings indicated by numbers 1-4 and 0 (for natural). The second staff contains a bass line with fingerings. The third and fourth staves provide additional musical notation, including a second bass line in the fourth staff. The piece concludes with a final cadence in the fourth staff.

Chords in Eb

Handwritten musical score for "The Rose Tree" on a single staff. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written on a single staff with various note values and rests. Above the staff, there are handwritten numbers and symbols indicating fingerings and other performance instructions. The piece ends with a double bar line and repeat dots.

Chord Exercise

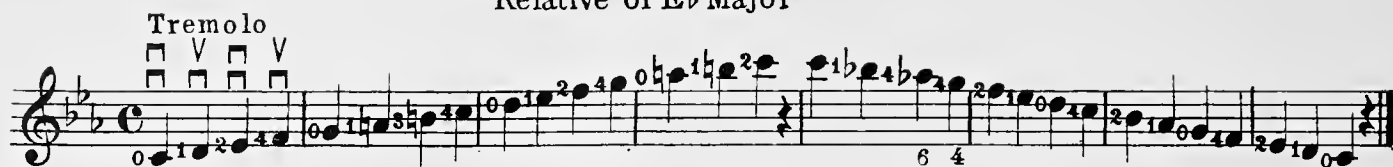
A musical score for two voices, Soprano and Alto, in G major (one sharp) and 3/4 time. The piece consists of 16 measures. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord of G4-A4-B4. The second measure has a half note G4 and a quarter rest. The third measure has a half note A4 and a quarter rest. The fourth measure has a half note B4 and a quarter rest. The fifth measure has a half note C5 and a quarter rest. The sixth measure has a half note D5 and a quarter rest. The seventh measure has a half note E5 and a quarter rest. The eighth measure has a half note F#5 and a quarter rest. The ninth measure has a half note G5 and a quarter rest. The tenth measure has a half note A5 and a quarter rest. The eleventh measure has a half note B5 and a quarter rest. The twelfth measure has a half note C6 and a quarter rest. The thirteenth measure has a half note D6 and a quarter rest. The fourteenth measure has a half note E6 and a quarter rest. The fifteenth measure has a half note F#6 and a quarter rest. The sixteenth measure has a half note G6 and a quarter rest. The Alto part begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord of G4-A4-B4. The second measure has a half note G4 and a quarter rest. The third measure has a half note A4 and a quarter rest. The fourth measure has a half note B4 and a quarter rest. The fifth measure has a half note C5 and a quarter rest. The sixth measure has a half note D5 and a quarter rest. The seventh measure has a half note E5 and a quarter rest. The eighth measure has a half note F#5 and a quarter rest. The ninth measure has a half note G5 and a quarter rest. The tenth measure has a half note A5 and a quarter rest. The eleventh measure has a half note B5 and a quarter rest. The twelfth measure has a half note C6 and a quarter rest. The thirteenth measure has a half note D6 and a quarter rest. The fourteenth measure has a half note E6 and a quarter rest. The fifteenth measure has a half note F#6 and a quarter rest. The sixteenth measure has a half note G6 and a quarter rest. The word "Bar" is written below the staff at the end of the eighth measure. The piece concludes with a double bar line after the sixteenth measure.

Broken Chords

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 6/8 time signature. The melody is written with eighth and sixteenth notes, and includes fingerings (1-4) and slurs. The bottom staff is in treble clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes, also including fingerings. The piece concludes with a double bar line and repeat dots.

Scale of C Minor

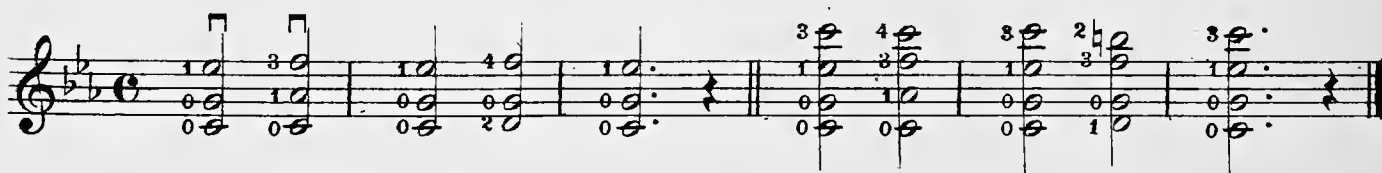
Relative of E \flat Major



Etude



Chords in C Minor



Chord Exercise



Broken Chords



Golden Days

Minuet

Musical score for "Golden Days Minuet" for Tenor Banjo. The score is written in 3/4 time and C minor. It includes various musical notations such as notes, rests, slurs, and fingerings. Performance instructions include *a tempo*, *poco rit.*, *ff*, and *rall.*. A section for "2nd String" is indicated on the fifth staff. The score ends with a double bar line and repeat signs.

Position — Scales

By position as here meant, is the place of the left hand fingers on the finger-board; and it is customary to say, that the number of a position is determined by the fret at which the first finger of that hand is placed. On the guitar and the regular five string banjo, this is literally true; for each fret is a position; but on the Tenor Banjo the arrangement is somewhat different (and certainly not as consistent) the entire finger-board being divided into only seven positions; as follows:

- The 1st position is from the open strings to the sixth fret.
- The 2nd position begins with the first finger at the third fret.
- The 3rd position begins with the first finger at the fifth fret.
- The 4th position begins with the first finger at the seventh fret.
- The 5th position begins with the first finger at the eighth fret.
- The 6th position begins with the first finger at the tenth fret.
- The 7th position begins with the first finger at the twelfth fret.

Scales

The fingering of scales in a given position on such instruments as the Violin, Mandolin and Guitar, is comparatively an easy procedure; but on the Tenor Banjo with greater distances between the notes, the task is a more difficult one; so that often it will be found more expedient to resort to the shift, than to attempt to cover a given passage, within a particular position. The following scales illustrate the positions from the second to the seventh, inclusive.

Second Position

Third Position

Second Position
 4th String: Fret 3 (1), 5 (2), 7 (3), 8 (4)
 3rd String: Fret 3 (1), 5 (2), 7 (3), 8 (4) Eb
 2nd String: Fret 3 (1), 5 (2), 6 (3), 8 (4) Ab Bb
 1st String: Fret 3 (1), 5 (2), 6 (3) Eb

Third Position
 4th String: Fret 5 (1), 7 (2), 9 (3), 10 (4)
 3rd String: Fret 5 (1), 7 (2), 9 (3), 10 (4)
 2nd String: Fret 5 (1), 7 (2), 8 (3), 10 (4) Bb C
 1st String: Fret 5 (1), 7 (2), 8 (3), 10 (4) D E F

Fourth Position

Fifth Position

Fourth Position
 4th String: Fret 7 (1), 9 (2), 11 (3), 12 (4)
 3rd String: Fret 7 (1), 9 (2), 11 (3), 12 (4)
 2nd String: Fret 7 (1), 9 (2), 10 (3), 12 (4)
 1st String: Fret 7 (1), 9 (2), 10 (3) E F# G

Fifth Position
 4th String: Fret 8 (1), 10 (2), 12 (3), 13 (4) Ab Bb Db
 3rd String: Fret 8 (1), 10 (2), 12 (3), 13 (4) Eb
 2nd String: Fret 8 (1), 10 (2), 11 (3), 13 (4) Ab Bb C Db E
 1st String: Fret 8 (1), 10 (2), 11 (3), 13 (4) F G Ab

Sixth Position

Seventh Position

Sixth Position
 4th String: Fret 10 (1), 12 (2), 14 (3), 15 (4)
 3rd String: Fret 10 (1), 12 (2), 14 (3), 15 (4)
 2nd String: Fret 10 (1), 12 (2), 13 (3), 15 (4) Eb F
 1st String: Fret 10 (1), 12 (2), 13 (3) G A Bb

Seventh Position
 4th String: Fret 12 (1), 14 (2), 16 (3), 17 (4)
 3rd String: Fret 12 (1), 14 (2), 16 (3), 17 (4)
 2nd String: Fret 12 (1), 14 (2), 15 (3), 17 (4) D E F G
 1st String: Fret 12 (1), 14 (2), 15 (3), 17 (4) A B C

The Shift

The following table exhibits the shift through all the positions. The so called half position begins with the first finger at the first fret, as shown in the first measure on each string. Its usefulness is found, principally, in keys with many sharps or flats. A figure written below the first note in each measure, indicates the fret at which the first finger is placed; the other fingers of course, following, each in its order.

4th or C String

Half Pos. Fret 1

1 2 3 4 5 6 7

8 9 10 11 12 13 14

3rd or G String

Half Pos. 1

1 2 3 4 5 6 7

8 9 10 11 12 13 14

2nd or D String

Half Pos. 1

1 2 3 4 5 6 7

8 9 10 11 12 13 14

1st or A String

Half Pos. 1

1 2 3 4 5 6 7

8 9 10 11 12 13 14

Examples in Shifting

The five following exercises exemplifies the manner of shifting from one position to another. A change of string is indicated by its number, written below the notes.

1 **Allegretto**
Fret 7 9 10 7 10 7 4 5 7 4 5

2 **Moderato**
Fret 3 5 7 8 7 8 5 8 3 7 8 10 8 7 8 10 7 8

3 **Allegretto**
Fret 4 6 9 10 12 10 9 10 9 7 10 9 7 5 9

4 **Andantino**
Fret 6 7 9 7 6 9 7 9 6 9 7 6 9 7 6 9 7 6

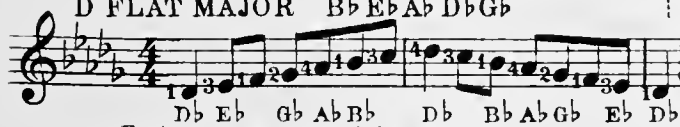
5 **Allegro**
Fret 3 7 10 8 7 5 7 5 3

Scales On A Single String

In the following, each scale is played on a single string, as marked above the notes. In shifting, there should be no hesitancy, either ascending or descending. Repeat many times.

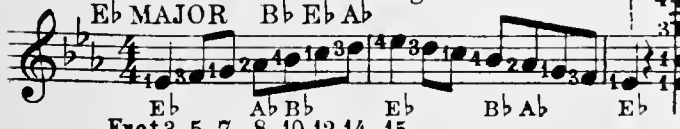
On the 4 or C String

D FLAT MAJOR B \flat E \flat A \flat D \flat G \flat



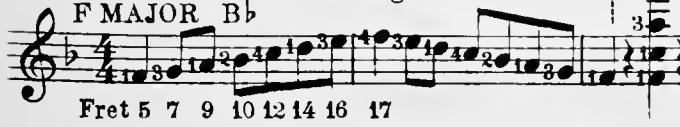
On the 4th or C String

E \flat MAJOR B \flat E \flat A \flat



On the 4th or C String

F MAJOR B \flat



On the 3rd or G String

A MAJOR F \sharp C \sharp G \sharp



On the 3rd or G String

B MAJOR F \sharp C \sharp G \sharp D \sharp A \sharp



On the 2nd or D String

E FLAT MAJOR B \flat E \flat A \flat



On the 2nd or D String

F MAJOR B \flat



On the 2nd or D String

G MAJOR F \sharp



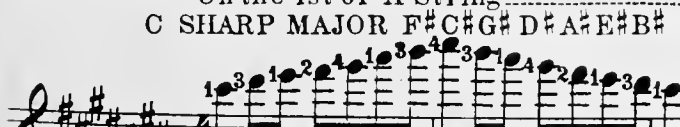
On the 1st or A String

B MAJOR F \sharp C \sharp G \sharp D \sharp A \sharp



On the 1st or A String

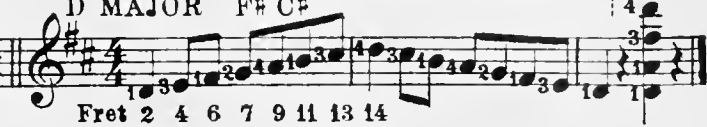
C SHARP MAJOR F \sharp C \sharp G \sharp D \sharp A \sharp E \sharp B \sharp



Fret 4 6 8 9 11 13 15 16

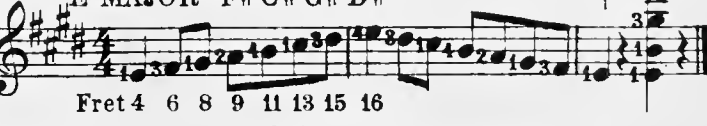
On the 4 or C String

D MAJOR F \sharp C \sharp



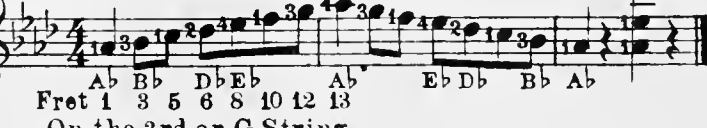
On the 4th or C String

E MAJOR F \sharp C \sharp G \sharp D \sharp



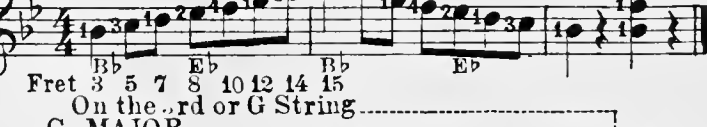
On the 3rd or G String

A FLAT MAJOR B \flat E \flat A \flat D \flat



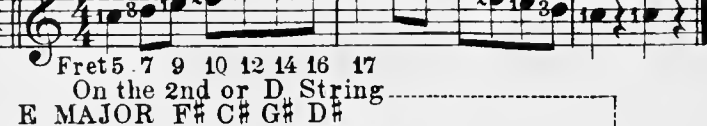
On the 3rd or G String

B FLAT MAJOR B \flat E \flat



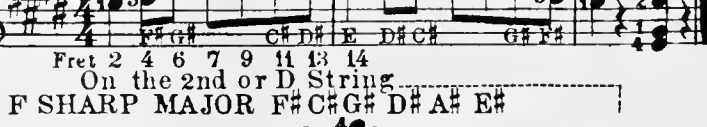
On the 3rd or G String

C MAJOR



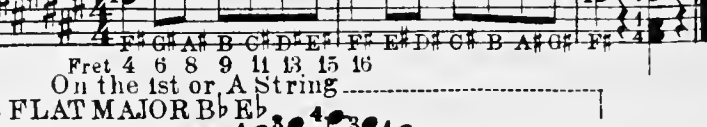
On the 2nd or D String

E MAJOR F \sharp C \sharp G \sharp D \sharp



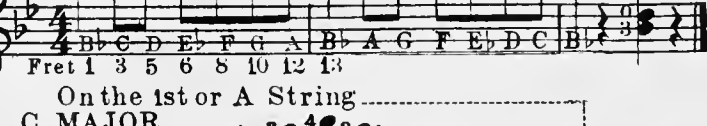
On the 2nd or D String

F SHARP MAJOR F \sharp C \sharp G \sharp D \sharp A \sharp E \sharp



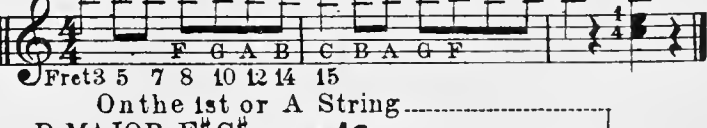
On the 1st or A String

B FLAT MAJOR B \flat E \flat



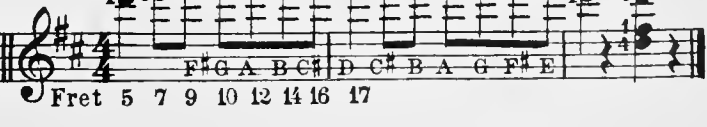
On the 1st or A String

C MAJOR



On the 1st or A String

D MAJOR F \sharp C \sharp



Fret 5 7 9 10 12 14 16 17

Sleep Well, Thou Sweet Angel

(Franz Abt)

Tenor Banjo Solo

Piano acc. Published

Arr. by Wm. Foden

Moderato

The musical score is written for a Tenor Banjo Solo and Piano accompaniment. It begins with a treble staff for the Banjo and a bass staff for the Piano. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score includes various musical notations such as treble and bass staves, fingerings, dynamics (p, mf, f, pp, cresc.), and articulations (gliss., L-pizz.).

Key features of the score include:

- Staff 1 (Banjo):** Starts with a treble clef, 3/4 time signature, and a key signature of one sharp. It includes a 'p acc.' marking and a 'Moderato' tempo indication.
- Staff 2 (Banjo):** Continues the melody with a 'gliss.' marking and a 'cresc.' marking.
- Staff 3 (Banjo):** Features a 'molto espress.' marking and a 'f' dynamic.
- Staff 4 (Banjo):** Includes a 'mf Piano' marking and a 'f' dynamic.
- Staff 5 (Banjo):** Starts with a 'Piano' marking and a 'pp' dynamic.
- Staff 6 (Banjo):** Includes a 'Banjo' label and a '2nd String' label.
- Staff 7 (Banjo):** Features a 'L-pizz.' marking and a 'L-pizz.' marking.
- Staff 8 (Banjo):** Includes a 'L-pizz.' marking and a 'f' dynamic.
- Staff 9 (Banjo):** Features a 'Piano' marking and a 'Banjo' label.
- Staff 10 (Banjo):** Includes a 'Piano' marking and a 'pp' dynamic.

One, Two, Three, Four

Tenor Banjo Solo

Waltz

Arr. by Wm. Foden

Piano acc. Published

2nd String

Yonder Hill

Tenor Banjo Solo

(Song and Dance)

Piano acc. Published

Varied

Arr. by Wm. Foden

Moderato

p

②

③

f Piu mosso

Var. I
CLOG

p

f

4. 3. 1. 3. 1. 2. 3. 4. 1. 3. 0. 4. *dim.*

p 4. 3. 1. 3. 1. 2. 3. 4. 1. 3. 0. 4. *f*

3. 2. 0. 2. 0. 4. 3. 4. 0. 1. 4. 1. 4. 2. 4. *dim.*

Var. II
JAZZ
f 2. 4. 1. 4. 0. 1. 4. 2. 4. 0. 4. 2. 4. 0.

3. 1. 4. 1. 0. 4. 2. 2. 4. 0. 1. 4. 2. 4. 0. 4. 2. *dim.*

4. 2. 4. 0. 3. 1. 1. 4. 1. 4. 0. 2. 6. *dim.*

4. 1. 4. 1. 4. 1. 4. 3. 0. 4. 4. 1. 4. 1. *f*

2. 1. 2. 4. 0. 1. 2. 4. 1. 4. 1. 4. 1. 4. *dim.*

3. 2. 1. 4. 4. 1. 4. 1. 4. 2. 1. 2. 4. 2. *dim.*

Sailing

Tenor Banjo Solo

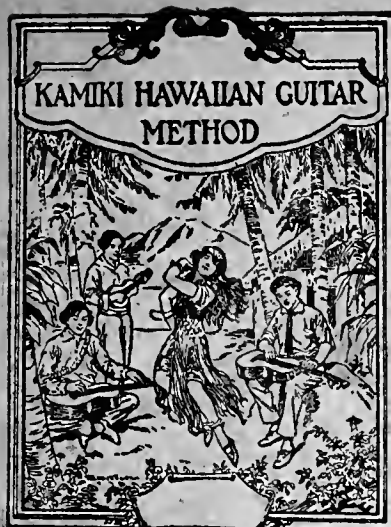
(G. Marks)

Arr. by Wm. Foden

Piano acc. Published

The musical score for 'Sailing' is written for Tenor Banjo in 6/8 time. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various dynamics and articulations:

- Staff 1:** Starts with a treble clef, 6/8 time signature, and a *mf* dynamic. It features a series of eighth and sixteenth notes with fingerings (0, 1, 2, 3, 4) and slurs.
- Staff 2:** Continues the melodic line with similar fingerings and slurs.
- Staff 3:** Includes a *cresc.* marking and a *f* dynamic. It features a *p* dynamic at the end of the staff.
- Staff 4:** Starts with a *f* dynamic and includes a *p* dynamic later in the staff.
- Staff 5:** Features a *f* dynamic and a *p* dynamic. It ends with a *rit. cresc.* marking.
- Staff 6:** Starts with a *f* dynamic and includes a *p a tempo* marking.
- Staff 7:** Includes a *cresc.* marking and a *f* dynamic.
- Staff 8:** Features a *poco rit.* marking.



Kamiki Hawaiian Guitar Method

THIS new work is absolutely the most practical and easily understood book of its kind on the market. It is highly recommended by all of the well-known Hawaiian players in the country, most of whom are at present touring in vaudeville.

All superfluous explanations have been eliminated, and while everything of importance is just where it is most needed, there is no long, bewildering directions to confuse the student. Furthermore, there is a repertoire of well-known solos with Ukulele accompaniments, all of which have been carefully arranged by the author, **Mr. William J. Smith.**

GET ONE TO-DAY! It is worth twice the price asked, and you are bound to be pleased.
PRICE, 75 CENTS

Kamiki Ukulele Method

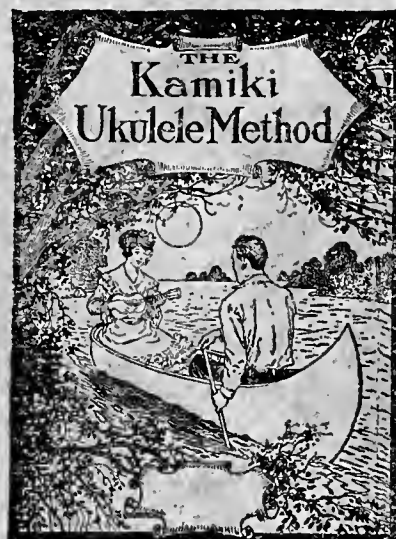
YOU can't do without this excellent book of instruction if you are at all interested in that charming little instrument—the Hawaiian Ukulele.

The mere fact that a sixth enlarged and revised edition has become necessary is **proof** of excellence and superiority.

It is highly recommended by all the Hawaiian players. Its explanations are meaty—no superfluous words or confusing diagrams to hinder rather than help the student. You **CANNOT** go wrong. You will learn easily and right.

Chords and cadences in a number of keys are given—both by note and by diagram—while a number of accompaniments to well-known songs and several corking solos complete this standard method.

PRICE, 75 CENTS



Kamiki Guitar Readjustor



Patented by **WILLIAM J. SMITH & CO.**

THIS simple and inexpensive device instantly makes any Spanish Guitar suitable for the Hawaiian or Steel Method of performance.

It raises the strings to just the proper height to permit the steel to pass readily over them without touching the frets, and its hardened metal construction imparts a ringing resonance to the strings which the usual ivory nut cannot give.

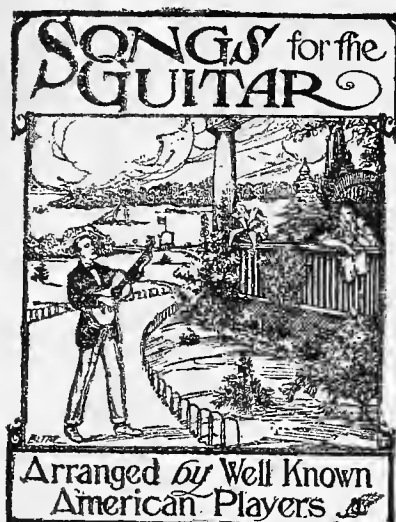
Thousands of these Readjustors have been already sold to guitar enthusiasts who are anxious to meet the demand for Hawaiian music with their own instruments.

This device may be applied or removed in a minute's time. In no way does it injure the instrument.

PRICE, 35 CENTS

Ask your Dealer
for these

WM. J. SMITH & CO., PUBLICATIONS



Songs for the Guitar

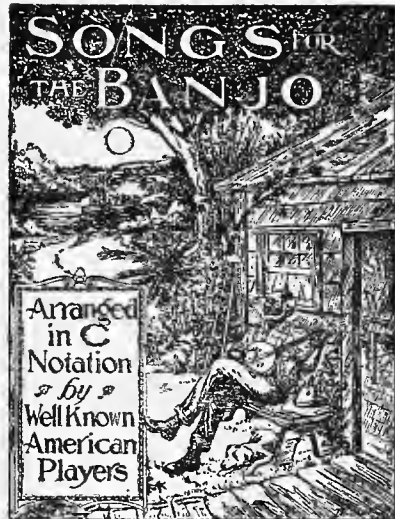
This collection of Fifty-eight songs includes many old favorites, and a number of songs both new and old, which have never before been published with Guitar accompaniment. Several Spanish, French and Italian songs in original text, splendidly arranged by Fred. J. Bacon, Mr. and Mrs. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter, Wm. J. Smith and Walter F. Vreeland.

The accompaniments range in difficulty from the very simplest, suitable for first-grade pupils, to those requiring considerable skill.

Most of these songs are especially adapted for concert use and are very effective as duets for Violin, Cello, Mandolin or Mando-Cello and Guitar.

Order one to-day

PRICE ONE DOLLAR



Songs for the Banjo

IN C NOTATION

This collection of Fifty-six songs includes many old favorites and a number never before published with Banjo accompaniment, arranged by the following celebrated arrangers and players, Thos. J. Armstrong, Fred. J. Bacon, Zarh M. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter and Walter F. Vreeland.

This is the only song collection for Banjo published in this country in C notation. The accompaniments are effective and banjoistic, and none of them too difficult for the average performer.

Needless to say, the tune or air in these pieces, though written for voice, may be carried by Violin, Mandolin, on any leading instrument.

Order one Today

You are bound to be pleased

PRICE ONE DOLLAR

Ask your Dealer
for these

WM. J. SMITH & CO., PUBLICATIONS

